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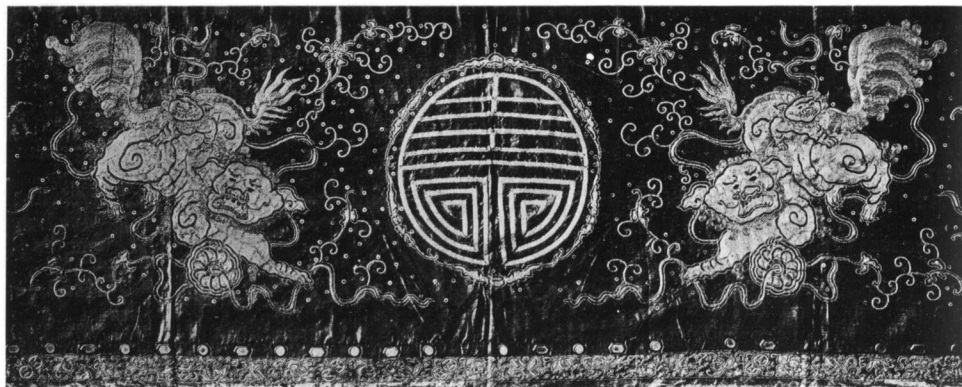
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OLD CHINESE EMBROIDERY

The laws of color composition are understood by the Chinese as they were by the French designers of stained glass; by the men who, during the twelfth and thirteenth centuries, produced the glorious windows of Chartres and of Bourges. What the Chinese did in textiles at that time we can only guess from a few rare fragments which remain. The collection of Chinese textiles, of which we are writing, is of a much later time. Very few of the pieces shown antedate the present Dynasty. Most of them are of the period of Chien Lung or later still. They are absolutely Chinese in character, however, and show no foreign influence.

There are many examples of tapestry weaving in dresses and in wall hangings, also dresses and hangings of silk embroidery. The wall hangings were in

many cases offerings for the decoration of temples or shrines. Some of them have inscriptions giving the names of donors with appropriate sentiments. On one we find the characters which mean: "The mist and the rainbow crystallize into gladness."

There are many exquisite designs in embroidered jackets both of men and women; some theatrical costumes, also, in antique style suitable to the old plays in which they were used. One of them is shown in our illustration. The other illustration, at the beginning of this article, represents one of the finest pieces of woven tapestry. The third shows part of an embroidered temple hanging decorated with lions and the symbol of longevity.

The exhibition is of unusual interest. It will remain open through the summer.

## "CLEOPATRA'S NEEDLE"—THE BRONZE SUPPORTS

BY MARY HOUSTON WARREN

**M**ANY visitors to the Egyptian Obelisk in Central Park, New York, wonder at the significance of the bronze crabs which support the shaft at the point of contact with the pedestal upon which it is set. The worn corners of the base

of the obelisk show the necessity for supports which objects of this shape supply and the form chosen thus serves a practical as well as an ornamental purpose; but, archeologically, there would seem to be no reason for the use of a representa-

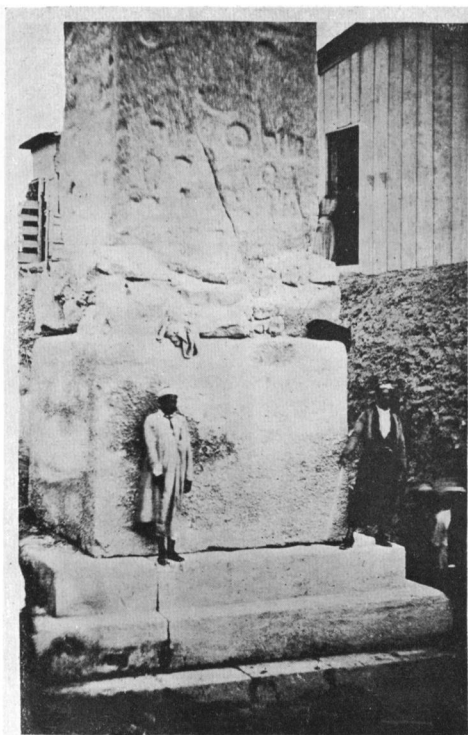


FIGURE 1

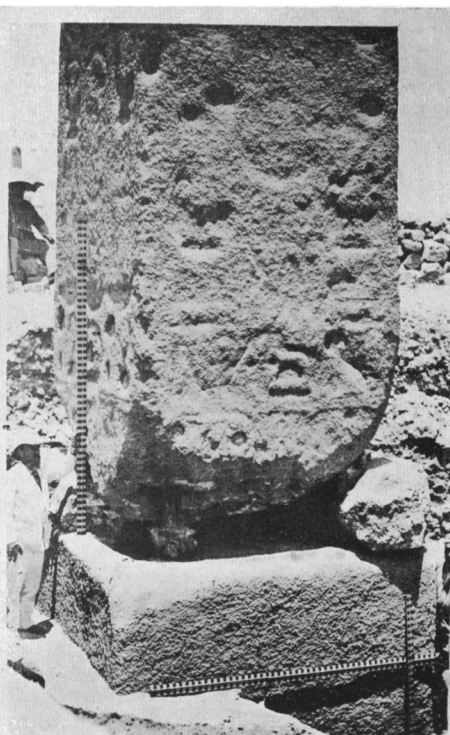


FIGURE 2

COURTESY OF G. P. PUTNAM'S SONS

tion of this animal in connection with an Egyptian monument. The significance, however, is real, although the crabs were not used in the building of the obelisk, nor have they any connection with Egyptian art or symbolism. The crab or "cancer" of the zodiac is associated purely with classic mythology, figuring constantly in representations of Apollo, God of the Sun. These supports, as we shall see, were made later than the obelisk and the present forms are reproductions of those first used. That they have, also, a historic value will be seen later.

The friendly relations of the Egyptian government have made it possible in late years to bring to new countries examples of the art of Egypt, and in 1879, when a general interest in these early treasures had begun and the possibility of securing an Egyptian obelisk for our country was made known, Mr. W. H. Vanderbilt volunteered to bear the expense and Lieuten-

ant-Commander Henry H. Goringe of the United States Navy undertook the responsibility of its transportation. For the story of the crabs we are indebted to Lieutenant-Commander Goringe's fascinating book, *Egyptian Obelisks*, in which he gives a detailed account of the whole expedition.

Of the three forms of Egyptian monument—obelisk, sphinx, pyramid—the obelisk was the one representing recreation and was the type selected by many of the Pharaohs for the perpetuation of their glory. Our obelisk was erected at Heliopolis by Thothmes III sixteen hundred years before Christ, was removed from Heliopolis and re-erected at Alexandria in the year 22 B. C. It remained there through the period of Roman rule and decay and through other occupancy to modern times, when indifference had suffered it to become a thing partly buried and unnoticed.



FIGURE 3

COURTESY OF G. P. PUTNAM'S SONS

THE CLAWS

Figure 1 will best illustrate the state of the obelisk just before its last removal. Figure 2 shows it after the clearing away of the earth in which it had become imbedded. Fragments of crabs and the broken, irregularly rounded corners of the base of the obelisk will be noticed in this picture. Excavations revealed its base resting upon a pedestal to which the uneven surface had been attached by means of bronze supports cast in the form of sea-crabs, placed at the four corners and secured by bolts and by the use of molten metal for filling in the interspaces. At the time of this discovery the crabs had shared in the mutilation which the obelisk had suffered; two had been carried away and those found were incomplete—all this, no doubt, for the value of the metal. (These pieces (Figure 3) are now in The Metropolitan Museum of Art.) Upon the one remaining claw was found the inscription, written upon one side in Latin, upon the other in Greek characters, which have been translated as follows:

In the eighth year  
of Augustus Caesar  
Barbarus prefect  
of Egypt placed.  
Pontius architect.

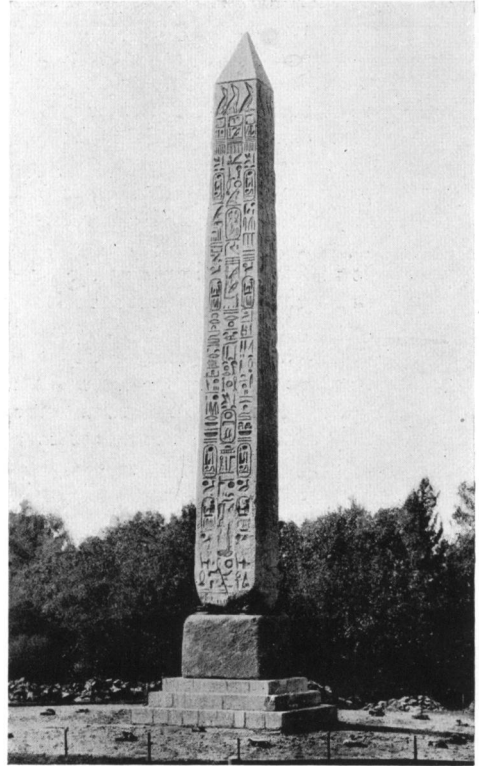
thus placing the second erection of this obelisk eight years after the death of Queen Cleopatra and disproving our right to call it "Cleopatra's Needle."

Pontius had mounted the obelisk on bronze supports, the form of a crab appearing at each corner—a form adopted not only for its fitting shape and its ornamental features, but, we must believe, for reasons of deeper significance. The Roman gave no inch of his ground to the conquered, but he gave what respect he might to their institutions and their religion, fearing the tactlessness of antagonism in matters of conscience, yet holding before his subjects always the fact of his dominion, his the ground upon which their institutions must rest, and withal introducing, as occasion permitted, not only his law, but his customs, his forms, his belief, making his appear as in combination with theirs, but his always as the foundation. And, so, the Roman ruler caused to rest the obelisk, symbol of Ammon-Generator, upon his attribute of Apollo—Egyptian and Roman signs together proclaiming to the world the awakening, the re-creative power of their god, the Sun, the re-creative power of the Divine toward all humanity.

The transportation of the shaft was marked by a series of interesting inci-

dents, from that of the overcoming of the sentiment of Egyptian citizens against the removal of the obelisk when this became an actual thing, through the events connected with the loading of the boat built expressly for the voyage, the disembarking, the transportation through the City of New York by means of trestlework of special construction, to its final swinging into position. An impression of the old irregular base of the shaft was taken, a stone pedestal was erected and new forms of crabs were cast, following as closely as careful plans could accomplish the form and material of the originals. Molten lead, rods, and clamps have bound the shaft, the crabs and the pedestal so firmly that the vandalism which carried off their predecessors could find no repetition with these bronzes. Their theft would be no easy matter without this security—however tempting the metal might be—since the present crabs weigh thirty-seven hundred pounds!

Following the plan of the early inscriptions upon the crabs of Alexandrian residence, the history of the obelisk has been recorded in eight legends, placed, one upon each claw of the four existing crabs—a story of an existence younger than its god, the Sun, of a symbolism as old as all things. And throughout the years these forms of bronze will bear the burden of the obelisk and, with it, cry



"CLEOPATRA'S NEEDLE." NEW YORK

to mankind the message which they symbolize—the re-creation of the life about them, the re-creation of all beauty and all life.

## ART IN ADVERTISING\*

BY FRANK ALVAH PARSONS

DIRECTOR OF THE NEW YORK SCHOOL OF FINE AND APPLIED ART

**I**N the past, nations and people have given their thoughts and their feelings to the world in material things. Each nation, as it has followed the last preceding it, has recorded its thoughts and its feeling in stone, wood, metal, cloth, and what not, and through these objects we know the thoughts and something of the feel-

ings of those who have long preceded us.

We, too, are recording in sundry ways, and in various mediums, our thoughts and our feelings. That is, our emotional and our intellectual activity is being expressed in certain mediums or materials, for future generations to judge us by. The

\*An address delivered at the Annual Convention of the American Federation of Arts, held at Washington, D. C., May 16, 17, 18, 1911.